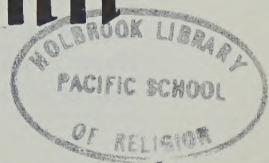


The Hymn

OCTOBER 1967



SIR ARTHUR S. SULLIVAN

“The Church Is God’s Creation”

The Rev. Frank Bertrand Merryweather, of Warwickshire, England, an honorary secretary of the Hymn Society of Great Britain and Ireland, has long been one of that Society’s most active hymn writers. His work appears in a number of recent British hymnals. The Hymn is privileged to present here one of his more recent texts to be sung in place of “The church’s one foundation.”

The church is God’s creation,
Called, chosen and ordained
To be for every nation,
 The light of life unfeigned;
In form the church is outward,
 Of human nature made,
Born of the Spirit inward,
 With power divine to aid.

He calls his saints to warfare
 Against all social wrong,
To seek man’s highest welfare
 In fellowship made strong;
In Christ no one is alien
 Who joins his pilgrim band,
No stranger he, nor foreign,
 Elect from every land.

God’s chosen ones bear witness
 Of truth that makes us free,
They work for wider justice
 And deeper unity;
Their faith bears fruit in measure,
 For this they were ordained,
With joy they share the treasure
 That Christ for sinners gained.

True worship is in spirit,
 Such doth the Father seek,
This is devotion’s merit,
 The secret of the meek;
Here restless souls find healing,
 Their darkness turns to day,
When peace comes gently stealing
 In minds that on Him stay.

How glorious is that kingdom
 The joy of God’s elect,
Where truth abounds in freedom,
 Peace is with honour decked;
Here we are frail and mortal,
 Faithful and just is He.
We look beyond things temporal,
 God’s face at last to see.

The hymn

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Two More Tiplady Hymns

"If Any Man Will Follow After Me"

WHERE the olive grove stood darkly
Thou, O Christ, didst pray;
And upon Thine upturned features
Fell the moon's soft ray.

Drops of blood were on Thy forehead,
Brought by anguish sore;
Yet Thy burden Thou didst shoulder,
Lord Whom we adore.

When to follow Thee brings sorrow,
Pain and social loss;
Let us watch Thee in the garden
Taking up Thy cross.

Though forsakings and betrayals
Follow on Thy will,
May we tread the path of duty,
Faithful to Thee still.

Let Not Thy Kindness Wait

LET not thy kindness wait
Upon to-morrow's sun;
But let the contemplated deed
By this day's light be done.

Each day brings its own need
Of actions kindly wrought,
And to the flowers no sunshine can
From yesterday be brought.

With water that is past
No mill can ever grind;
And wasted days most surely will
No second dawning find.

Do all the good thou canst
This unreturning day,
For time is like a stream that flows
Relentlessly away.

Sullivan, Hymn Tune Composer

LEE HASTINGS BRISTOL, JR.

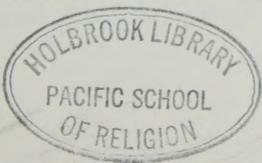
THE year 1967 marks the anniversary of the births and deaths of many hymn writers and hymn tune composers—among them the 125th anniversary of the birth of a man far better known for his contributions to the comic opera stage than the contemporary hymnbook: Sir Arthur Seymour Sullivan (1842-1900). While his fame is certainly more attributable to the Savoy operas he produced with Sir William Schwenck Gilbert than to any hymn tunes he wrote, the fact that he is represented well over 400 times in 78 hymnals published in the first half of the 20th Century makes it difficult completely to overlook Sullivan as a hymn tune composer as well.

1842 was the year the New York Philharmonic came into being and Britisher Charles Dickens received a hero's welcome when he arrived on our shores. It was also the year that Sullivan was born in England at Bolwell Terrace, Lambeth, on May 13.

Much has been written about the life of Sullivan and his contributions to the field of secular music, particularly the Savoy operas, by many biographers, including Hesketh Pearson, Leslie Baily, W. A. Darlington, Herbert Sullivan and Newman Flower. But comparatively little mention has been made of Sullivan's contributions to the field of sacred music, although his output was considerable. He wrote not only hymn tunes but anthems, service settings, sacred solos, oratorios and cantatas.

Sullivan, the son of a clarinetist who later became a bandmaster, appears to have been something of a prodigy. He was able to play a number of instruments before he became a chorister at the Chapel Royal at the age of 12. The following year while still a chorister, Sullivan's first published song appeared, and the Chapel Royal Choir

LEE HASTINGS BRISTOL, JR., *Litt.D., Mus.D., LL.D.*, President of Westminster Choir College and a member of the Executive Committee of the Hymn Society of America, is a lineal descendant of the hymn writer and composer Thomas Hastings and is himself a hymnal editor and hymn tune composer. In addition, Dr. Bristol is a member of the Joint Commission on Church Music of the Episcopal Church, the National Council of American Guild of Organists and the Board of Directors of the New York Philharmonic. A Sullivan enthusiast of long standing, he has sung the comic leads in seven Gilbert and Sullivan operas with three companies.



performed his first anthem. At the age of 14, young Sullivan narrowly defeated Joseph Barnby in a music competition which earned the aspiring young composer a scholarship to the Royal Academy of Music where he studied harmony and composition with Sir John Goss, the composer of such familiar hymns as *Lauda Anima* and *Arthur's Seat*.

Study in Leipzig followed. Then Sullivan returned to England and early success as a composer, conductor, and teacher. From 1861 to 1872, Sullivan served as organist at St. Michael's Church, Chester Square, Pimlico, and St. Peter's, Cranley Gardens, Kensington.

The British musicologist Gervase Hughes writes, "Soon he gave up his organist's post, for by this time he had lighted on a more lucrative occupation—the turning out of anthems, hymn tunes, part songs and above all drawing room ballads, for which there was evidently an insatiable demand. The space taken up by such trifles is a list of his compositions for the years 1867 to 1874 inclusive that is out of all proportion to their worth."

Most of Sullivan's 56 hymn tunes appear to have been written during that period. In 1867 he contributed tunes to *A Hymnal chiefly from The Book of Praise* edited by John Hullah and *Psalms and Hymns for Divine Worship*, a Presbyterian collection published that same year. In 1872 he contributed 12 tunes to the *Hymnary*, a collection which included the familiar *St. Gertrude* tune ("Onward Christian Soldier") which had first appeared some months before in the *Musical Times*.

In 1902 Novello and Company published *Hymn Tunes* by Arthur Sullivan, supposedly the first complete collection of his 56 original tunes and 12 additional hymn tune arrangements. Four of the tunes were printed from manuscripts found after Sullivan's death (*The Roseate Hues*, *Victoria*, *Bolwell*, and *Chapel Royal*).

William C. Smith, of the British Museum, has provided a useful chronological list of all Sullivan's musical compositions, including the hymn tunes, as an appendix to the official biography of Sullivan written by the composer's nephew Herbert Sullivan with Newman Flower (George H. Doran, 1927).

Evidence of the durability of Sullivan's hymn tunes is provided by Katharine Smith Diehl's *Hymn and Tunes—An Index* (Scarecrow Press 1966) which gives the frequency of their appearance in 20th Century hymnals. Of Sullivan's 56 hymn tunes, 45 are listed as appearing in the 78 representative hymnals studied. The six which have been used most frequently are: *St. Gertrude* listed as appearing in 59 of the hymnbooks, *St. Edmund* 34, *St. Kevin* 33, *Hanford* 24, *Samuel* 24 and *Lux Eoī* 22.

It would be interesting to see a study made of the correlation of words and Sullivan's music in the many 19th and 20th Century hymnals which have included his hymn tunes. For example, *Coronae* was once used for "Crown Him with many crowns," *St. Nathaniel* for "God moves in a mysterious way," *Propior Deo* for "Nearer, my God to Thee," *Lux Mundi* for "O Jesus, Thou art standing," *Mount Zion* for "Rock of ages," and *St. Mary Magdalene* for "Saviour, when in dust to Thee"—all of them texts now seemingly wedded to other tunes in the minds of the average congregation.

The 19th Century hymnal editor, John Hullah was perhaps overly enthusiastic when he spoke of Sullivan as "one of the brightest and last-risen stars of the English musical hemisphere," but it seems only fair to pay some tribute to Sullivan the hymn tune composer whose singable melodies appear still to be very much in use today. Critics may be right in suggesting that Sullivan's style was sometimes harmed by his ready acceptance of current convention. No doubt a good many Sullivan tunes may pass into oblivion. But who knows? Perhaps some of his lesser known hymn tunes may be rediscovered and find their way into hymnals in the future.

When the Gourds Sing

BY ALF HELGESSON

THE hollow thud-thud-thud of the calabashes against the soft sand accompanies the women's song. Their nimble hands let the big gourds hit the sand in four different time patterns, which all blend into the lively, but precise rhythm. Dry seeds encased in a flat reed box add their specific flavour to the rhythm pattern, while the tune is entirely carried by the young voices....

A new type of pop-music? Indeed not! It is a sample of really traditional music among the Chopi people of Southern Mozambique. The only change in the ancient tradition is the words: "Lord Jesus, we thank You for Your good message. It has brought a new day to all of us."

The Chopi music, well known over all of Southern Africa, is particularly noticed for its xylophone orchestras. The wooden xylophones are known to several tribes in Africa, but the Chopi have constructed four different types of this instrument, thus covering the whole

Mr. Helgesson is missionary in the Transvaal, Africa. This article first appeared in "The Africa Christian Advocate" which he edits.

range of tones from the deepest base to a shrill treble. It is always men who play the xylophones (*timbila*), but the Chopi women have invented their own music by using dried empty shells of a huge pumpkin-like vegetable as their rhythmic foundation. Sometimes they even use household utensils, like their pestles and mortars, indicating the rhythm in a playful way.

Every time I hear this Chopi music as part of a church service, my heart beats faster as I realize how the Christian message here has been dressed in African clothes in a most natural, spontaneous way. The gourds thud the Good News deeper into African hearts.

U. N. Hymn

The Rev. Dr. W. Scott Westerman, of Chelsea, Michigan, a long-time enthusiastic member and officer of the Hymn Society of America, has called the attention of *The Hymn* to a unique hymn for the United Nations published in *The Chelsea Standard*. The author is the Rev. Lloyd Frank Merrell, a retired Methodist minister also living in Chelsea. The composition won first prize in the Poets and Patrons, Inc., annual contest in the wider Chicago area. The poem is written to be read aloud or to be sung to Beethoven's "Hymn to Joy." The text:

"Sound the world-symphonic measure:
Faith, our key; goodwill, our time;
Peace on earth, our epic treasure;
Brotherhood, our perfect rhyme.

"Now the mutual chords and meter
Peal from lives that truly blend;
Black, white, yellow—clearer, sweeter—
Harmonizing foe with friend.

"Love is tuning every nation:
Stirred creative hearts rehearse
Fugues of race-wide federation
Through a sharing universe.

"Global visions are abounding;
Hope's baton is poised and sure.
Glorious rings the full resounding
Universal overture."

Edward Perronet

J. VINCENT HIGGINSON

EDWARD PERRONET is one of a group that posterity remembers by a single accomplishment. In his case it is his inspiring hymn "All hail, the power of Jesus' name!" Yet, this is only one of his many hymnic thoughts, a part of a fair-sized volume, the poetic contribution of a lifetime.

While the hymn is found in standard and representative hymnals of today, the remainder of his contribution can be had only in books so rare that they approach the category of a single known copy. This year the 175th anniversary of his death, is a fitting time to recall a portion of his work that is largely unknown. His hymns and poems range from those of a stanza of a few lines, many deeply religious in sentiment, to items of many stanzas or pages as witty, humorous and disquieting as his lengthy satire on the Church of England in the 18th century.

A good part of his life was spent in Canterbury, England. He was born there in 1726 and returned there in later years, leading an active life until his death in 1792. The Perronets were Huguenot refugees who settled in England about 1680. Edward Perronet was the son of Vincent Perronet, a graduate of Queen's College, Oxford. In the 1740's Vincent Perronet became a close friend and adviser of John and Charles Wesley, as well as to Selina, Countess of Huntington, in later years. Vincent Perronet's devotion to the cause of Methodism was unceasing. He died in 1785 at the age of 92, and merited the popular title of "the archbishop of Methodism."

It was natural that his sons, Charles and Edward, would come in close contact with the Wesleys. They served John Wesley as itinerant preachers. With other followers of Wesley they suffered for their beliefs. John Wesley notes that at Rochdale, 1749, Edward Perronet was thrown into the "mud and mire." However, ardor for the cause did not dampen Perronet's spirit of independence. Wesley remarked that both Edward and Charles, "behave as I want, but you cannot or will not preach where I desire." There were other and more important issues that divided the Perronets and the Wesleys. They opposed Wesley on two major issues of contemporary importance. Wesley had forbidden his itinerant preachers to administer the sacraments. Nevertheless, Edward Perronet believed that his right as a divinely-called

Mr. Higginson is vice-president of the Hymn Society of America.

preacher, and did so in spite of the prohibition. The success of Methodism as a result of Wesley's preaching prompted some of his followers to favor a breach with the Church of England. Edward Perronet strongly advocated such a step.

The Mitre

The breach between Wesley and Perronet widened, for in support of his view of separation, Edward Perronet wrote "The Mitre, A Sacred Poem," 1756. Here in its 279 pages he was highly critical of the Church of England and the prominent churchmen and personages of the time. This was untimely; and fearing what might result under the circumstances, John Wesley demanded that Perronet suppress it. Perronet yielded and the *Mitre* became a rare item. The poem is divided into four lengthy cantos. The second for instance has 363 three-line stanzas. The first canto describes the Church of England, and the second the Church's Divine Right, which includes such characteristic stanzas as:

I think its source is easy traced,
As is its claims in order placed,
Its furniture and crests.

A blended spawn of Church and State,
Its father—Constantine the Great,
Its dam—the pride of priests.

The third canto refers principally to preachers and preaching; the fourth touches on the more delicate contemporary areas of Church emoluments, christenings, confirmations, the Lisbon earthquake and England's danger. The *Mitre* was his first major work.

There was still another complaint. Charles Wesley in a letter to his brother mentioned that Perronet had so scratched and blotted out his brother's sacramental hymns that "scarcely twenty lines were left entire." Differences continued to mount and by 1771, they parted, and Perronet returned to Canterbury. Here he served as minister for the Countess of Huntington in a chapel on Watling Street. Friction arose soon again, and Perronet left to serve as minister of a small independent Congregational church in the town, until his death in 1792.

Hymns and Poems

While these were stormy years, they were those in which Perronet's hymns and poems were written. In his case as with others such as Thomas Keble, Perronet did not intend publication. They were

written for personal satisfaction, some prompted by happenings of the day. Nevertheless, they were of interest to his friends, and through their prompting, like the *Mitre*, they were published anonymously, in three small volumes. These include: *Select Passages of the Old and New Testament*, versified, London, 1756; *A Small Collection of Hymns*, Canterbury, 1772; another of the same title, 1782; and *Occasional Verses, Moral and Sacred*, London, 1785. Copies of these are rare items, but they are found bound together in the British Museum copy. Daniel Sedgwick, to whom we are indebted for a number of reprints of the original versions of the hymns of early hymn writers, began his series in 1852. By 1865 he arrived at Perronet's and issued the *Hymns and Occasional Verses*. A mutilated copy of the reprint was recently located at Union Theological Seminary, N. Y. The title page "An Address to the Reader" has been supplied in ms. on the reverse side of what appears to be questions for a class examination. The "Address," reads:

The following miscellaneous productions were not originally intended for public view, as they are but the unpremeditated effusions of mere private amusement, and only occasionally shown by way of personal respect to a handful of friends by the Author; who having entrusted a copy of these, and many others, to a particular acquaintance has been at length persuaded to admit of their being made public.

This, he is sensible, has the appearance of a stale pretence; however, stale as it is, it is an absolute truth; and tho' not of the importance with those contained in the book, is nevertheless as unfeignedly real.

The author has nothing to add than his sincere wishes that they may be of the service he is sensible is intended by the Editor; who himself hopes, has no meanin viene than to render some individual both wiser and better. 1785.

Yet from all the thoughtful and moving lines of devotional poetry in the 216 pages only the hymn, "All hail the power of Jesus' name," has become a part of our common heritage. There are a number of striking stanzas of hymnic quality besides, some of which will be quoted. Others, just as appealing, are omitted for lack of space. For instance, preceding the famed hymn in the collection is "The Crucifixion," having thirty-six stanzas of four lines. Stanza nine reads:

There, then, I see the Prince of Peace
Lord of the living and the dead,
Pour from his wounded side's recess,
The last rich drop he had to shed.

The twelfth stanza shows a likeness to the *Stabat Mater*:

There, with the mother of the Lord,
Whose soul the sword of anguish pierc'd

I seem to share the sad record,
And weep, with her, the scene rehears'd.

He continues in stanzas nineteen and twenty:

This, there with wonder I behold
What Patriarch once could scarce conceive;
Nor Prophets, tho' themselves foretold,
For wonder, easily believe.

There I behold th' angelic throng
Bending o'er Heaven's eternal steep;
While Seraphs struck, suspend their song,
And high Archangels seem to weep.

All Hail the Power of Jesus' Name

The hymn appears on page 22 in this collection. There is good reason to believe that even this single remembrance of Perronet might have been lost, if Perronet had not shown the collection to a musician friend, William Shrubsole. Shrubsole, born in Canterbury, was a chorister at the Cathedral from 1770 to 1777, an aspiring composer, and a skilled organist, who substituted at the Cathedral until his appointment to the Bangor Cathedral in 1780. After some difficulty at Bangor he served as organist at the chapel in Miles Lane, London. (Miles Lane is thought to be a corruption of St. Michael's Lane). Shrubsole was named the beneficiary and executor of Perronet's will.

Without detracting from Perronet, one can rightfully argue that Shrubsole's tune, *Miles Lane*, was a dominant factor in "making" the hymn. The tune and one stanza of the hymn appeared anonymously as a music supplement in the November 1779 issue of the *Gospel Magazine*. There was an immediate response, and the remaining stanzas of the hymn were given, following a number of requests, in the following April issue. Perhaps nothing else was set by Shrubsole since the following years found him in Bangor and later London. Shrubsole's name as composer did not appear until the tune was included in Addington's *Collection of Psalm Tunes*, 1780. The facsimile in the *Musical Times*, 1902, gives the melody in the tenor. The tune name resulted from the use of the hymn at the chapel in Miles Lane chapel, London. We need hardly point out, that again we have an instance of a "single item" that has kept alive Shrubsole's as well as Perronet's memory to our day. In later years a phrase of the tune was engraved on Shrubsole's grave. Perronet's original version reads:

On the Resurrection

All hail! the power of Jesu's Name;
 Let angels prostrate fall;
 Bring forth the Royal diadem,
 To crown Him Lord of all.

Let highborn seraphs tune the lyre,
 And as they tune it, fall
 Before his face who tunes their choir,
 And crown Him Lord of all.

Crown Him, ye morning stars of light,
 Who fix'd this floating ball;
 Now hail the strength of Israel's might,
 And crown Him Lord of all.

Ye seed of Israel's chosen race,
 Ye ransom'd of the fall,
 Hail Him, who saves you by his grace,
 And crown Him Lord of all.

Hail Him, ye heirs of David's line,
 Whom David, Lord, did call;
 The God Incarnate, man Divine,
 And crown Him Lord of all.

Sinners, whose love can ne'er forget
 The wormwood and the gall,
 Go—spread your trophies at His feet,
 And crown Him Lord of all.

Let every tribe and every tongue
 That bound creation's ball,
 Now shout in universal song,
 The crowned Lord of all.

The original can be compared with the more common hymnal version by Rippon found in his *Selection of Hymns*, 1787.

Another frequently used tune for Perronet's hymn is CORONATION composed by Oliver Holden. The fact that Rippon changed the title given by Perronet, "On the Resurrection, the Lord is King," to "The Spiritual Coronation, Cant. iii. 11," did not go unnoticed by Holden. Holden's tune CORONATION appears in the *Union Harmony*, 1793, and we might add that it is a close second to his CONCORD, his most widely used tune. A facsimile appears in the *Hymnal 1940 Companion* giving the Rev. Mr. Medley as the author of the text, which of course is rightfully Perronet's. S. Medley included the text in the second edi-

tion of his *Hymns*, 1789, which accounts for the error. Although both tunes have been described as examples of fuging tunes, David W. McCormack in his doctoral thesis on Oliver Holden observes that 34% of Holden's tunes are, as in this case, duets, and he adds that the duet is "more prevalent than the fugue."

The following page (23) gives another hymn, similar in style and meter. Although judged by some hymnologists equally worthy of attention, it has never come into common use. Yet it has appeared in a shortened form in one American hymnal, Hatfield's *Church Hymn Book*, 1872. There is also another resemblance in both hymns; the last line is repeated in practically the same form.

The Lord is King (Ps xcvi. 10)

Hail Holy, Holy, Holy, Lord!
 Let Pow'r's immortal sing
 Adore the co-eternal Word
 And shout the Lord is King!

To thee all angels cry aloud
 The name hosannas ring;
 Around the throne their myriad crowd,
 And shout the Lord is King!

Hail Him! They cry, ye sons of light,
 Of Joy the eternal spring;
 Praise Him who form'd you by his might,
 And shout the Lord is King!

Low at His feet, ye Seraphs, fall;
 His praise, ye Cherubs, sing
 Shout, all the Heav'ns on whom we call,
 O shout, the Lord is King!

Hail Him, ye saints, whose love for you
 Hath drawn the monster's sting
 O render to the Lord his due,
 And shout the Lord is King!

The concluding ninth stanza reads:

Let worlds above, and worlds below,
 In song united sing:
 And while eternal ages flow,
 Loud shout, the Lord is King!

Probably, if the text had been set to a melody as distinguished as MILES LANE or CORONATION, the hymn would have gained the greater attention and use it deserves.

Various Hymns and Poems

The following lines are from his "Thoughts on Hebrews xii" and are worthy of consideration:

Awake my soul—arise!
And run the heavenly race;
Look up to Him that holds the prize,
And offers thee the grace.

IV

Shake off the carnal dust
That clogs your ling'ring speed;
No longer in your idols trust,
The living or the dead.

VI

Start from the goal of earth,
And fill'd with humble zeal,
Aspiring to the second birth,
Its sacred influence feel.

VII

Borne on the winds of faith,
Thro' suffering, grief, or pain!
In patience tread the martyr'd path,
Till hope the prize shall gain.

VIII

Till He who once of old
Himself the race did run,
Jesus, the full reward unfold,
And snatch thee to his throne!

Electricity was evidently a timely topic of the day. His poem gives the subject a religious turn. We quote a few lines which give an idea of the common scientific knowledge at the time:

(God) Whose lightnings here in miniature are seen
While crackling bursts of thunder snap between,
Here shocks electric shake the vital frame,
And cool conductors trail the electric flame;
Opposing poles, opposing poles repel,
And each with each strive mutual to excel.

Other stanzes have a more "religious" aspect. Perronet was not one to countenance the tenets of the atheist. The infidel of his day is rebuked as Perronet would undoubtedly have done in ours, when some aver that "God is dead!" In this vein he wrote:

THE HYMN

The Infidel Arraigned

Can'st thou by searching find out God,
Th' Almighty to perfection known?
Why can'st thou scale his high abode?
And trace to the depths below.

XII

Thy ignorance own, thy pride confess,
That made thee think thyself a God;
As much devoid of strength as grace,
Fit subject of his angel's rod.

XIII

Go then before his feet
Before whose feet archangels fall;
There shalt thou find the martyr'sfeat,
And shout, with them, "The Lord is All!"

In the Sedgwick reprint a number of pages are missing (185-209). These contain a number of Epigrams and Epitaphs addressed to members of the family, who are mentioned by name or initials. Since we can not quote from these we turn to a curious poem of a religious intent, each line of which begins with the succeeding letters of the alphabet. There are two of them. The first "An Alphabetical Prayer," and the other "An Alphabetic Acrostic." To quote from the first:

All wise! all good! all glorious Lord of all
Before whose throne the angelic armies fall,
Creation's sons thy majesty adore,
Declare thy greatness and confess thy power.

The second in its entirety reads:

Alpha! the first and with the spirit the last!
Before the former, and beyond the past:
Creature's fountain, and the creature's end,
Destruction's terror, but creature's friend;
Eternal Father, as eternal Son!
First and Last, the last and first in One!
Great is thy strength, the glory of the night
Holy thy name, and holiness thy light.
In thee I stand, in thee all creatures move
Jehovah! Lord! eternal God of Love!
King of the saints, and glory of their hope,
Life of their peace, their portion, and their prop.
Made by thy power, let all thy power embrace,
Nor less admire thy justice than thy grace.
O Thou, who art in all thy works the same,

Pure in will, so mighty in thy fame.
 Quick in thy word, and sharper far than steel
 Rending the conscience till its heart-strings feel.
 Stern in thy wrath, the sinner hates thy light,
 Turns from his God, and seeks relief in night.
 Vain man, to think Omnipotence can not see,
 Unless in day-light, when it shines on thee.
 Woe then to him, whose hand from Heav'n would hide
 Xerxes two millions, or Xerxes' pride.
 Ye sons of earth, ye particles of men,
 Zimri shall curse you, till you curse your sins.

The Addenda

Affixed to the last page of the book is a little pocket in which a former owner has placed some interesting ms. pages as well as printed clippings. There are sheets of blue paper which pasted together show a financial report, dated, December 31, 1859 of the London District Land and House Society. On the blank sides are four hymns which the heading states appeared in "Thomas Young's Supplement," 1801. Thomas Young succeeded Perronet at the chapel in Canterbury. They include:

Love of Immanuel (1756)

Blessings eternal great and high,
 To God Immanuel born to die.

Immanuel (1756)

A name replete with grace and love
 That fills all fires the hosts above,

Renewed Manifestations

In that glad day the day of grace
 The lips shall say "Thy will I praise."

The last "Contemplating God," is dated 1808. This is likely posthumous as Perronet died in 1792.

Another insert written on other parts of the examination paper referred to earlier, gives a list of the hymns with their dates. Of greater interest is another sheet, part of a letter dated, May 11, 1869 and headed, Sun Street, Bishopsgate, Daniel Sedgwick's place of business. It asks for information concerning two hymns. The other side list the 1756 hymn that Perronet wrote as versification of the Psalms.

The last item is an essay, "The Beauties of the Poets" by Rev. Thomas Jones (of Bristol). This clipping contains a hymn of Perronet culled from the *Morning Gospel*, May 1800. Such items seem to prove that some of his poems were "lost" and never got beyond the manuscript stage. At least his hymn saved him from oblivion.

All My Heart This Night Rejoices

Paul Gerhardt

Jack C. Goode
1953

Joyfully

All my heart this night rejoices, As I hear,

Far and near, Sweet-est an - gel voi - ces;

"Christ is born" the choirs are sing - ing, 'Til the air, —

Ev' - ry where, — Now with joy — is ring - ing.

All People That on Earth Do Dwell

Psalm 100

Rev. William Kethe, 1561

Charlotte Hays
March, 1966

1. All peo - ple that on earth do dwell, Sing

to the Lord with cheer-ful voice; Him serve with mirth, His

praise forth tell, Come ye be - fore Him and re - joice.

Long Meter—A Problem for Tunes

AUSTIN C. LOVELACE

IN THE new *Methodist Hymnal* there are forty-one Long Meter tunes, several of which appear with more than one text. In its work of recommending tunes to the Hymnal Committee, the Tunes Subcommittee discovered that Long Meter texts in general were the most difficult to set well.

Two reasons became apparent. First, the nature of the meter calls for eight syllables in each verse, or line of poetry; and four lines of eight repeated stanza after stanza can become dull. If 4/4 time is used, a tune of thirty-two successive quarter notes fills every measure and leaves no easy time for taking a breath unless a fermata is placed over the last note of phrases two and four. And thirty-two quarter notes can be extremely dull unless the melodic line is designed to carry more than its fair share of the load.

Second, too many hymn writers in LM have been less than precise in sticking to iambic movement, which is the nature of the meter: i.e., the first syllable of every line should be an upbeat. When the writer shifts back and forth, starting some lines with an upbeat and others with an accent, some tunes become intolerable because the musical inflection cannot possibly match the shifting accents of the text. Therefore it is not always possible to start a LM tune with an upbeat. The rest of this article is an attempt to outline some of the solutions which composers have used.

The normal imbic pattern in 4/4 is represented by some excellent tunes such as *Tallis' Canon* (180)*, *Von Himmel Hoch* (281), *Eisenach* (172), *Winchester New* (102), and *Kent* (350). All are well wrought tunes, some using only quarter notes, and others adding occasional passing tones for interest. The poorest is *Canonbury* (195), arranged from a Schumann piano piece and lacking in melodic invention.

Where an accent is desirable on the first note of the tune, many composers have turned to triple time. *Germany* (36) and *Herr Jesu Christ, Mein Leben's Licht* (127) are excellent tunes in triple time without an upbeat. Other popular ones are *Maryton* (170), *Hesperus* (270),

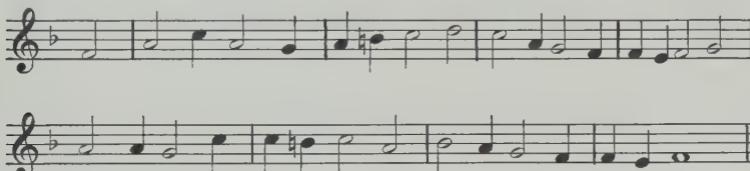
* All numbers refer to *The Methodist Hymnal*, 1966.

Dr. Lovelace, now of Denver, Colorado, was musical editor of the new (1966) Methodist Hymnal.

Hursley (254), and *Pentecost* (241), although these are all examples of the Victorian propensity for repeating the first note three or more times before getting a melody under way. *Pentecost* is a particularly poor choice for "Fight the good fight" since the tune sounds one pitch five times before getting into the fray, and then offers little in the way of arousements. It is hard to fight in waltz time. *Abends* (501) lacks direction and *Park Street* (25) gets off into side alleys. *Louvan* (64), which in many earlier hymnals began with an upbeat, has been altered to start on the downbeat, giving an accent to "Lord" instead of to "of" in "Lord of all being, throned afar."

Three other tunes in triple time begin with an upbeat, and all are excellent since they retain the iambic movement. *Deus Tuorum Militum* (194) is a French Melody, *Puer Nobis Nascitur* (515) an old carol, and *Wareham* (29) an 18th century florid tune by William Knapp.

Perhaps the most interesting use of triple time is the tune *Herr Jesu Christ, Dich Zu* (347) from *Pensum Sacrum*, Görlitz, 1648, included in its original rhythmic form:



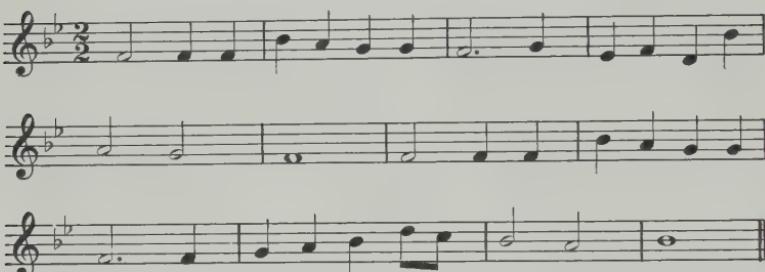
Like the Genevan Psalter tunes, the half note pulse should be kept constant, giving a pleasant sense of syncopation in alternating measures. In the 1935 Methodist hymnal this tune appeared in straight quarter notes with Bach's harmonization. Where monotony is to be avoided, interesting rhythm is more desirable than beautiful harmony.

The new hymnal includes three examples of plainsong in LM. Two are entirely syllabic (one note per syllable); *Conditor Alme* (78) and *Jam Lucis* (814). The flexibility of each musical line in adjusting to word rhythms avoids the feeling of metric pressure of 4/4 tunes. *Veni Creator* (467) is an example of melismatic or florid plainsong (more than one note per syllable.)

Duke Street (14) and *Hamburg* (435), both familiar and popular hymn tunes, use almost a dactylic pattern (dotted half note followed by a quarter note) which would become monotonous if it were not for the occasional pairs of half notes and a dotted half followed by a quarter. *Duke Street* has a particularly fine line and climax. Closely related is the tune *Truro* (198) which adds a dotted note pattern in the first measure, and makes use of a couple of excellent leaps. It is doubtful that most congregations realize they are singing a LM hymn with these three tunes.

Federal Street (105) and *Keble* (146) avoid false accents by beginning with an accented quarter, followed by two eighthths. The first continues the pattern throughout, while the second uses it only at the beginning of the third phrase. *Morecambe* (499) has been altered in this hymnal (for the first time, so far as is known) to avoid the monotony of all quarter note movement by starting with the quarter and two eighthths in lines one and three. The dotted quarter and eighth in the third measure from the end adds one more item of rhythmic interest.

Similarly the tune *Mainzer* (139)



is taken from the British Methodist Hymnal, where it appears in straight quarter notes, rhythmically altered to solve the problems of varying textual accents. At first glance the tune seemed dull and uninviting, but when revitalized with the rhythmic alterations it suddenly came to life as a fine partner for Charles Wesley's hymn.

Three early American tunes, *Kedron* (191), *Windham* (80), and *Rockingham* (Mason) (206, have the same general rhythmic design of *Azmon* ($\text{d}|\text{d}\text{d}\text{d}$), a design which apparently appealed to Lowell Mason. In triple time, they should be taken broadly; otherwise the design can sound trite. *Windham* is particularly good in its alteration of the pattern for the final phrase, coming into its cadence much like the Genevan *Old 124th*.

The Genevan Psalter's single contribution to LM is *Old 100th* (21), one of the best treatments of the meter in tune literature. Many churches have gotten into the habit of singing the tune in quarter notes with a pause at the end of every line; the tune can only come to life with the opening gathering note and steadiness of pulse decorated with the variety of longs and shorts. The last phrase in the original starts with three long pauses (ddd), but few American hymnals have gotten up enough courage to try for this original version in print.

Surprisingly, Bradbury's *Olive's Brow* (431) is in the identical pat-

tern of *Old tooth*, but in attempting to set the mood of the scene in the Garden of Gethsemane, he purposely kept the melodic line somber, and the result is a tune which would probably fit no other LM text than " 'Tis midnight, and on Olive's brow."

Tryggare Kan Ingen Vara (521), a Swedish melody begins with anapaestic upbeats, and continues the gentle pattern throughout of (dotted eighth note, dotted sixteenth note). The result is a simple, folk-song approach to LM which is most unusual.

There are three poor to bad tunes (all favorites, of course!). One is *Malvern* (98) with soprano and alto in parallel thirds throughout. Another is *Retreat* (232) by Hastings, with its final two measures grinding to a halt after the gentle swinging motion of triple time in the rest of the tune. *Woodworth* (119) by Bradbury has the same problem at "I come, I come!". Charlotte Elliott wrote her poem in 888.6., so the last "I come" is completely superfluous and spoils her intention. It should not have a LM setting.

The final two examples are by Graham George, a Canadian. His tune *The King's Majesty* (425) is a magnificent example of a contemporary approach to hymn tune writing with its unison melody and free rhythm. It first appeared in *The Hymnal 1940* and has gained wide acceptance in other hymnals since then. Of the second tune, *Grace Church, Gananoque* (240), Erik Routley writes in *The Hymn Society Bulletin*, Vol. 6, Winter 1966-67, p. 109, "The one example in the whole book of a tune so adventurous as to make you gasp. . . ."

© 1964 by Abingdon Press

The tune is printed as an alternative to *Pentecost* to put some fight into the music to match the fight of the text. The real problem is that exhorting and admonishing hymns should not be written in LM, but rather in Short Meter; and George's tune is an interesting attempt to solve the problem.

Since Long Meter does pose so many problems, Hymn Society members should be encouraged to try their hand at writing some better LM tunes. There is a Hymn Society Tunes Committee which will evaluate tunes and make available a file of material for future hymn-book editors, who will benefit by your thoughtful solutions to the problem.

Notes from the Annual Meeting

The 45th annual meeting of the Hymn Society of America was held in the Sockman Lounge, of the Interchurch Center, New York City, on Saturday, May 13, 1967. President Deane Edwards presided, and Mrs. Blanche K. Thomas recorded.

The financial report showed a balance of \$2,687.63 in the banks as of May 13, 1967; and an outstanding bank loan of \$1,000. A budget of \$16,500 for the year 1967 was approved.

Dr. Leonard Ellinwood, chairman of the project *The Dictionary of American Hymnology*, reported on the work which has been under his direction now into its twelfth year. He reported (in part): "Our files now contain some 288,000 first-line cards from 1,660 hymnals—all coded for eventual computer use and arranged alphabetically for current searching. . . . We continue to add information to the biographical files, and again I would urge each member of our Society to forward to us any biographical data on American hymn-writers which comes to attention. The files on the hymnody of each denomination still have many gaps to be filled. . . . We should not expect to let this project drag along at the present rate for another 10 or 15 years. The end is near enough in sight that ca. \$60,000 would complete the indexing at a greatly accelerated pace. Then final editing and publication could be accomplished by the present staff,

This abbreviated report replaces the mimeographed report of the annual meeting of previous years.

rather than having it turned over to a third generation to complete."

Prof. Alfred B. Haas, reported for the *Papers Committee* that it has two important manuscripts which it hopes to publish soon: one on Dr. Henry Willer Foote, prepared by his son, Rev. Arthur Foote of St. Paul, Minn.; the other on Dean Robert G. McCutchan, prepared by Dr. Amos A. Thornburg, of Chicago.

Editors William W. Reid and J. Vincent Higginson reported on *The Hymn*, noting that all issues of 1965, 1966, and 1967 to date have been printed and distributed.

Dr. David Hugh Jones, chairman of the *Tunes Committee*, reported that of about 100 new tunes submitted to the Committee for consideration during 1966, seven were selected for special consideration. (These are being published in *The Hymn*.) The idea of a nationwide new tune project was discussed and approved by the annual meeting. (Detailed information later.)

The Society is currently working with the Lord's Day Alliance in securing new texts for hymns on "the Lord's Day"; these to be featured in the celebration of the Alliance's 80th anniversary in 1968.

* It was reported that the membership of the Society now totals 1,901. In the last year 174 new members (individuals and organizations) were added to the Society's roll. (It is hoped to issue a full list of the membership to be distributed to all members in 1968.) . . . At the meeting, a certificate as a *Fellow of the Hymn Society of America* was presented to William Watkins Reid for "outstanding service."

Miss Anastasia Van Burkallow, as

chairman of the *Hymn Origins Committee*, reported progress being made in collecting biographical material, photos, and statements as to how their particular hymns came to be written from living hymn writers and composers. All authors and composers are urged to send such material to the committee at the Hymn Society office.

The *Philadelphia Chapter* of the Hymn Society of America (Rev. R. Harold Terry, president) reported an active year. On Oct. 30, 1966, it was co-sponsor with the Second Baptist Church of Germantown in a hymn festival. Among the hymns sung was "We thank thee, Lord, for men of old," the words and music of which were written for the occasion by Howard Stringer, Chapter treasurer. At a dinner meeting in Upper Darby, Dr. Peter LaManna, spoke on recent developments in Roman Catholic hymnody; and at the Chapter's annual meeting, Mr. Kenneth Fansler, spoke and led singing from the new *Methodist Hymnal*.

President James W. May, of the *Georgia Chapter*, based at Emory University, reported a "strong, interested nucleus." At its Jan. 1967 meeting, Jack Crawford, assistant professor of sacred music at Candler School of Theology, reviewed the new *Methodist Hymnal* and led in the singing of a number of the new hymns.

Report was made of the initiative that has been taken by Prof. Harry Eskew in organizing a chapter of the Hymn Society in *New Orleans*, chiefly among students in the New Orleans Baptist Theological Semi-

nary. His last report indicates that twenty people have signed up for membership in the Chapter, and that a committee is at work planning programs, etc.

The *Nominating Committee* (Prof. Alfred B. Haas, chairman) recommended the re-election of Dr. Deane Edwards as president for 1967-68; and the re-election of his entire staff of officers, and the members of the Executive Committee. From the floor there were also nominated for the Executive Committee Dr. T. Charles Lee and Miss Helen Pfat-tischer. All these nominations were accepted. At a brief meeting of the Society as a Corporation, these officers and executive members were duly elected as the Board of Managers of the Corporation.

Introduced to the meeting by President Edwards were three persons who are engaged in projects of interest to the Hymn Society of America: Mr. Fred A. Thorpe, a publisher in Leicester, England, who is planning the publishing of a hymnal in large type, suitable for people with limited eye-sight—this to be published on a non-profit basis; Rev. Marion G. Bradwell, executive secretary of the Lord's Day Alliance, with whom the Hymn Society is working on its current project for new hymn texts; and the Rev. John W. Osberg, of the American Bible Society, with whom the Hymn Society is currently working in connection with celebrations in October and November (1967) for the 150th anniversary of the Bible Society—using the "Fifteen New Bible Hymns" published a few years ago by the Hymn Society.

President Edwards read the names

THE HYMN

of 15 active members of the Hymn Society who had passed away during the year:

	DIED
Rev. J. Phillip Anshutz	June 23, 1966
Flushing, N. Y.	
Rev. Stuart W. Artless	
Guilford, Surrey, England	
Mr. Robert Barley	July 3, 1966
York, Pennsylvania	
Prof. A. W. Binder	October 10, 1966
New York, N. Y.	
Canon Noel Boston	June 16, 1966
Suffolk, England	
Rev. Thomas J. Cornish	
York Beach, Maine	
Miss Bertha E. Hagarty	May 16, 1966
Birmingham, Alabama	
Dr. Earl Enyeart Harper	March 1, 1967
Iowa City, Iowa	
Mr. William A. Hermann	May 25, 1966
Brooklyn, N. Y.	
Miss Edith Holden	January 4, 1967
Rock Ridge, Conn. (Treasurer)	
Mrs. A. E. Hurst	April 12, 1967
Rutherford, N. J.	
Rev. Herbert A. Sawyer	January 10, 1967
Clearwater, Fla.	
Rev. Thomas Tiplady	January 7, 1967
London, England	
Mr. Guyon C. Whitley	January 25, 1967
Ames, Iowa	
Mrs. Faith Yin	February 1966
Scotia, N. Y.	

Three significant anniversaries which are being observed in 1967 were the subject of the program of the afternoon session of the annual meeting. The first was the celebration of the centenary of the organization of the Dominion of Canada. *Mr. George F. Henderson*, associated with the Douglas Library of Queens College, Kingston, Ontario, presented a paper on *Canadian Hymn Writers*, with special reference to the hymn, "What a friend we have in Jesus" by Joseph Scriven, and "Work for the night is coming," by Anna Louisa Coghill. . . . The second an-

niversary noted was the 450th of the Protestant Reformation. *Dr. Charles B. Foelsch*, of New York, recalled a bit of the history of these times and laid special emphasis on the significance of hymns—especially those of Luther—in that movement.

. . . The third observance was of the 45th anniversary of the founding of the Hymn Society of America. *Dr. Philip S. Watters*, a former president, led in this presentation, and in the singing of some of the nearly 150 new hymns that have been gathered as a result of the Society's "hymn projects" over these years. . . .

BOOK REVIEWS

Again I Say Rejoice, by Albert F. Bayly. Saffron Walden, Essex, England, 1967: The Talbot Press (S.P.C.K.); 90 pages, 7s. 6d.

The Rev. Mr. Bayly, a British Congregational clergyman, is recognized as one of the best (and is becoming one of the best-known) hymn writers in the English tongue. A large number of his compositions have been appearing not only in England, but also in the most recently published "standard hymnals" in the United States—including the new *Methodist Hymnal* and the recent *Pilgrim Hymnal*. They seem to be early attaining a permanent place in Protestant hymnody.

Again I Say Rejoice is, in a sense, a continuation of the author's first collection, *Rejoice, O People*, published in 1951. Practically all the 87 hymns and poems in this new volume were written between 1951 and 1966. Some of them were written for special occasions (the publication of the Standard Revised

Version of the Bible, or for use in a cantata, or for a Christmas Fair). Several were written in response to requests from the Hymn Society of America, and were first published by that body. All are in the best classical tradition of hymnody and poetry, and are a welcome addition to (or substitute for) some of the texts now used in some of our hymnals. Several new tunes—written by well-known composers—appear here for some of the texts. Most of the hymns are written in the familiar meters of the standard hymnals.

One of the new hymns in this volume appears as No. 479 in the new *Methodist Hymnal* (U.S.A.) It was chosen by the Hymn Society of America as the Conference Hymn for the second National Conference of the Churches and Social Welfare (in the U.S.A.) in October of that year. The first stanza:

Lord, whose love in human service
Bore the weight of human need,
Who didst on the Cross, forsaken,
Work thy mercy's perfect deed:
We, thy servants, bring the worship
Not of voice alone, but heart;
Consecrating to Thy purpose
Every gift Thou dost impart.

Church and Chamber Barrel Organs,
by Canon Noel Boston, and Lyndsay G. Langwill. Privately printed
by L. G. Langwill (19 Melville
St., Edinburgh 3, Scotland, U.K.),
1967. Price \$6.75.

The title of this book would not immediately suggest it as a source-book for hymnologists, yet the church barrel-organs of England are a valuable living source of information concerning 18th and early 19th century hymnody. The sub-title of

the book is "A Chapter in English Church Music" and, as Sir William McKie suggests in his foreword, it is an important chapter.

The technical side of the barrel-organ is probably not of great interest to hymnologists, but its history, linked as it is with the growth of music in the smaller churches of England, most certainly is. The late Canon Boston's chapters on this latter subject are well-researched and meaty, but of greatest interest will be the chapter entitled "The Tunes Played." This is followed by an extensive list of hymntunes (comprising 15 pages) compiled from the tune lists of 63 English barrel-organs. It is interesting that two tunes (Old Hundred and Tallis' Canon) are common to all 63, despite the fact that the organs in question span over a century. Following these on the 18th century "hit parade" are Hanover (41), Adeste Fideles (37) Easter Hymn and Bedford (36 each) and Sicilian Mariners (35). The enduring popularity of these tunes is attested to by the fact that all appear in the *Hymn 1940*. Will "How Great Thou Art" last that long?

For students of 18th century secular song there is an equally long list of such tunes to be found on the home or tavern variety of barrel-organ. And for those interested in hearing hymns played by a barrel-organ, there is a large and complete listing of such instruments—21 pages of English church listings, 5 of English museum listings, and a page of listings for the United States and Canada. A list of barrel-organ builders, their history and known works, plus an interesting chapter and appendix on church

bands round out this definitive work.

—Barbara Owen

20th Century Hymns, published by B. E. Fernando, 30 Lauries Road, Colombo 4, Ceylon.

There has recently been published in Ceylon a volume of 151 new hymns "for the use of the Colpathy (Kollupitiya) Methodist Bible School in particular and for other Bible schools that care to use it." The publication has been made possible by Mr. B. E. Fernando, superintendent of this 500 member School. The texts are, of course, in English—the language of almost all this British-settled island.

But to members of the Hymn Society of America, the noteworthy fact is that *all these 151 hymns are from the various "new hymn quests" conducted by this Society*, and are all copyrighted by the Society and published here with its permission. This is the first printing *as a unit* of all (but the most recent) of the hymns added to the church's English hymnody by the Hymn Society of America.

The 151 hymns are in twelve groupings: On the Bible; For the City; World Order; Christian Education; On Stewardship; For Marriage and Home; For Youth by Youth; For Children; On the Ministry; Rural; Social Welfare; Ecumenical.

The volume may be ordered through the Hymn Society of America, 475 Riverside Drive, New York 10027. Price \$1.

El Himnario, published by The Rodeheaver Company, Winona Lake, Indiana, for The Council on Spanish American Work, Albuquerque, New Mexico, 1964, 448 pp.

In recent years the Spanish language has seen the appearance of several attractive hymnals. Not only is the physical appearance of the books better than that of earlier collections, but the indexes are much more complete and they have a better and wider variety of sacred song for many kinds of occasions.

Among these is the hymnal known simply as *El Himnario*. Although congregations all over the Spanish world commonly refer to their own particular book as "el himnario" ("the hymnal", without capitals), this reviewer knows of no other evangelical song book that carries that title without adding some qualifying word or phrase.

The book contains 412 congregational hymns, plus 27 introits, calls to worship, prayers, responses and Amens. It also has 68 responsive readings and ten pages of worship helps. There are ten indexes, including ones of authors, translators and composers and topical indexes. Some of these even yet are not common in Spanish-language hymnals. It can be observed that the editors sought diligently to determine the authorship of hymns, something that was of minor concern until this present generation.

The selection of hymns will please many Spanish-American users. It includes an abundance of old favorites as well as new ones. It has hymns translated from medieval times and

from the old standard English hymns. There are also originals in Spanish. However, the general level is that of the denominations that maintain a strong evangelistic thrust and appreciate the better of the gospel hymns.

The main editor, George P. Simmonds, has been a translator, writer and editor for many years. A strength and a weakness of this book is that some 32% of the hymns carry his name or a pen name: G. Paúl S. or J. Pablo Simón. This means a wide selection of new material for choir directors and others. However, it is doubtless most difficult for an editor to be objective about the quality of his own work. On the other hand, the fact that a good many of his hymns have been included in a number of collections speaks favorably of his great contribution to Spanish hymnody. From him we would expect a good hymnal and we have not been disappointed.

—H. CECIL McCONNELL, TH.D.
Seminario Teológico Bautista
Santiago, Chile

Anthem Reviews

Edward Johe

CHRIST THE LORD IS RISEN AGAIN—
M. Vulpius; arranged by A. Couper; Carl Fisher; CM-7347; 25¢.

“Arrangements” often weaken the spirit of an original hymn tune. This one doesn’t. It is a favorite Easter chorale tune and hymn set for Soprano, Alto, Tenor and Bass, handbells and organ. A separate score for handbells is included in the anthem. The score “layout” is very clear—no difficulty in coordinating bell and voice parts.

PSALMS 96—Sven Lekberg; Summy-Birchard; #5446; 35¢.

A big sounding anthem achieved with chordal music and SSATBB division of voices. It is not difficult but it would require a large mixed voice choir to achieve the sound that’s written on the score.

OUT OF THE DEPTHS—Marc-Antoine Charpentier; Edited and arranged by Austin Lovelace; Concordia; #98-1521; 25¢.

Very expressive music written in harmonic style for Soprano, Alto, Tenor and Bass with an occasional part-division. While it is not difficult, the beauty of this setting and the performance practice of this particular choral period, demands careful concern for working toward tone coloring. The chord spacing and use of voice parts is also done for this reason.

LET SAINTS ON EARTH—Robert Purcell; Abingdon; #APM-112; 22¢.

The list of good “All Saints” or “Memorial” anthems is not too long. This one is a worthy addition. It is an easy Soprano, Alto, Tenor and Bass setting with mostly unison choir or selections. The text is by Charles Wesley, also a good and uncommon one for this particular service.

Hymnic News and Notes

“*Christ of the Carols*” is the title of a new Christmas book coming off the Broadman Press in October, and designed principally for the use of laymen. The book has 128 pages, and sells for \$1.50.

REVIEWS

The Anthem in New England Before 1800, by Ralph T. Daniel. Evanston, Ill. 1966: Northwestern University Press; 282 pages, \$8.95

Dr. Daniel—director of graduate studies in music at Indiana University—has all church musicians and historians indebted to him for this study of early anthems and related music used in the churches of the colonies and young states of America. While it is true that the first religious music in the “new land” was chiefly confined to the singing of psalms, there appears to have been an early development of other musical forms (at first brought over from Europe) both within and outside the churches. In the preface to his volume, Dr. Daniel notes:

“Discoveries during the past fifty years have shown that there was a very considerable activity in secular music; and even in the relatively circumscribed area of church music there occurred during the last half of the 18th century a very significant departure from the simple psalmody of the first one hundred fifty years . . . after nearly 150 years of complete subservience of music to liturgical function, there appears in music intended for the church and its adjuncts the germ of an *aesthetic* impetus—the impulse to create beauty in musical terms. Certainly the primary *raison d'être* of this new music remained that of heightening the effect of religious words, but the tremendous increase in and variety of the musical resources utilized, when compared to the simple, square-cut psalm tunes, makes inescapable the conclusion that, for the composer at least, a large part of the motivation

was musical rather than religious. . . .

“For composers represented in 18th century New England publications, the determinative features of anthems seem to have been a thorough-composed plan . . . freer treatment of scriptural prose text, greater variety of texture than that employed in the basically four-part, chordal style of psalm tunes, and the incorporation of musical materials which required some degree of training and rehearsal—rhythmic, melodic, harmonic, and textural patterns too intricate for performance by the congregation. Thus, this was music to be listened to by the congregation. . . .”

Chapter I of Dr. Daniel's study makes a rapid survey of church music (mostly psalm-singing) in the churches of New England from the thanksgiving psalms of the Pilgrims to the days approaching the separation of the colonies from Great Britain. The publication by James Lyon in 1761 of a collection of psalm tunes and anthems, under the title *Urania*, appears to be the most significant—and probably the first—publication by an American-born composer in the musical development of this period.

Chapter II gives the state and history of church music in England from the Restoration (1660) to the American Revolution—both in the Church of England and in the dissenting churches. Here we note the beginnings of the influence of Isaac Watts and of the Wesleys.

Chapter III is entitled, “The Introduction of the Anthem into New England.” The singing-school movement and the singing classes are largely credited with the break-away

from the singing of only psalms in the churches. It was the singing societies, the author says, that demanded the anthem", and they were the only ones who *could* have sung it." The familiar names of songbook publishers are noted as having made the first insertions of anthems in their books. Mostly they were American-born. But some of the first and best anthems were from European composers. The chapter lists 20 English and one Scandinavian composers whose 72 anthems were published in New England between 1764 and 1800. And it gives biographical sketches and reproduces some of the compositions of the following: William Tans'ur, William Knapp, Aaron Williams, Joseph Stephenson, Caleb Ashworth, William Tuckey, John Arnold, Thomas Everitt, Abraham Adams, Benjamin West, William Selby, George F. Handel, Robert Rogerson, Hans Gram.

Chapter IV treats of the principal composers born in New England, and of their published anthems between 1769 and 1800. They are: William Billings, Asahel Benham, Jacob French, Abraham Wood, Daniel Read, Justin Morgan, Thomas Lee, Jr., Oliver Holden, Jacob Kimball, Supply Belcher, Samuel Babcock, Amos Bull, Isaac Lane, Elias Mann, David Belknap, Timothy Swan, Samuel Holyoke, William Cooper.

A "musical supplement" (of 97 pages) gives music and texts of fourteen of the principal anthems that found their way into New England hymnals and churches during this period. And there are appendices listing anthems published from non-American composers in New En-

gland; and of anthems by native composers. There is also an extensive bibliography—books, articles, and available manuscripts—on the various composers, hymnals, etc.

The Anthem in New England Before 1800 is a scholarly work, a valuable historical document, and a valuable resource for the musicologist.

A TIME FOR SINGING (62 hymns)—

St. Theodulph; Truro; Psalm 42; Veni, veni, Emmanuel; Vom Himmel hoch; Tallis' Canon; Picardy; Wie schoen leuchtet; Duke Street; Divinum mysterium; Morgenglanz der Ewigkeit; Sandell; Aus tiefer Not; Ein' feste Berg; Strength and Stay; Tantum ergo; Rhosymedre; Herzliebester Jesu; Werde munter; Innsbruck; Passion Chorale; St. Theodulph (again); O Lamm Gottes; Puer nobis; Christ lag in Todesbanden; Diademata; Easter Glory (Fred til Bod); St. Columba; Te Deum (Grosser Gott); Darmstadt; Bryn Calfaria; Komm, heiliger Geist, Herre Gott; Christe sanctorum; Kirken; Invocation; Breslau; Old Hundredth; Old 124th; Herr Jesu Christ, dich zu uns wend; Walton; Darmstadt (again); Patmos; Hyfrydol; Jesu, meine Freude; Dundee; St. Peter; Song 13; Neander; St. Denio; Allein Gott in der Hoeh; Morning Hymn; Lobe den Herren; Schmuecke dich; Lasst uns erfreuen; Erhalt uns, Herr; Cwm Rhondda; Kirby Bedon; Lot Gott, ihr Christen; Wachet auf; Vulpius; Sine Nomine; Ein' feste Berg (again); singers and instrumentalists, Dale Warland (conductor), Paul Manz (organ-

ist); Augsburg Publishing House, Minneapolis, Minnesota.

This is far and away the largest and finest collection of hymns available on records to date. The immense production, occupying three 12" records, is superb, both from the standpoint of the material chosen and from the standpoint of its varied and excellent performance. Its purpose is to provide sing-along material for the entire church year in Lutheran homes. The hymns are all chosen from the Service Book and Hymnal, and have been republished, just as they are in the hymnal, in an accompanying booklet called "The Hymn of the Week." Flute, piccolo, English horn, oboe, two trumpets, French horn, trombone, and tuba assist the organ—the organ-playing is exquisite, a fine model—in providing variety of presentation. Tempi are well and realistically set, enunciation and pitch are good, performances are straightforward yet musical, reproduction is good, and the format is workable and well-organized. It is truly a comprehensive effort on the highest possible level, convincing solid musicianship and great originality within the limits imposed by hymnic literature. Occasional charming introductions and interludes are interspersed. I take exception to two fundamental premises involved in the recording, though I am evidently in the minority concerning both, since they are ever with us. The first is the matter of employing a single tune for more than one set of words. This recording makes excellent use of chorale preludes to introduce

the singing, and not only should such introductions become standard practice, but the organist's preludes and postludes should also utilize the more extended settings of hymns. In this way his organ music can, by recalling actual words to the worshippers' minds, actually become a bearer of the Word and become tightly united with the rest of the service. If, however, the tune has more than one text, confusion results: when we hear the tune "Wachet auf," we should think "Wake, Awake" and know we are in Advent, but if the hymn is 189 in the Service Book and Hymnal, we are going to sing "Glorious Majesty, before thee" instead; if we hear "Ein' feste Berg" we should think "A Mighty Fortress," but if the hymn is 257 in the SBH, then we are supposed to think of "God's word is our great heritage." In all the world except the Christian church, melodies have one set of words. If some splendid set of words lacks a tune, hymnal editors should not rustle the dusty pages of the past to find a usable second-hand vehicle: they should ask a good composer to write a good new tune. The same goes for the compromising idiocy of providing first and second tunes—or even third tunes—for the same set of words. It is merely confusing to the congregation, which has quite enough trouble keeping track of one way of doing things. The second matter to which I take exception concerns the performance affectation of running lines over in accordance with their grammar instead of with their rhyme.